

Fraternal Earth. A video documentary on the ecological transition.

by Thibault Jeanpierre

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Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Television and Radio Journalism, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarised the work of anyone else, including other students.

Signed: Thibault Jeanpierre Dated: 13/07/2020

Abstract

The main theme of my documentary is the ecological transition. My project focuses on three explorers, François Sarano, Malek Boukerchi and Eric Loizeau. All of them explain their personal relationship to Nature and help to understand the challenges modern societies are facing with climate disruptions. This documentary is an answer to the young generation distressed by environment disruptions and especially global warming. Therefore, the audience of my documentary is the young generation and more specifically students. I focus on students because they have a high level of knowledge concerning the environmental subject. It is the reason why they tend to be the most distressed by these questions. The tone of my documentary is optimistic. The explorers interrogated bring solutions to environmental challenges. These solutions are both technical and human. My documentary combines two different styles, journalistic and poetic.

My work is a video documentary with a duration of 10. 35 minutes. The major results of my documentary are the following. Firstly, it appeared that the ecological transition is an extremely complex subject. This transition combines multiple aspects. However, the explorers have insisted on the unsustainable aspect of our models of consumptions and invite the young generation to take action for sustainability on earth. Secondly, it is possible to understand the issues of plastic pollution in the oceans and rivers.

In my documentary, the testimonies are linked to philosophical considerations. However, it seems hard to know how to implement the ecological transition. On two points, it could be interesting to follow my work. The ecological transition challenges the model of infinite economic growth. However, economic inequalities in western democracies are important. Therefore, it could be interesting to understand how democracies and political leaders consider to deal with this paradox. Moreover, following works could focus on the polluting aspects of green technologies in developing countries. This is a project of investigative journalism following the approach of the journalist Guillaume Pitron.

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Introduction

Making this documentary was a way for me to contribute to the ongoing debate about the ecological transition. At the beginning of the twenty-first century, humanity is facing unprecedented challenges with global warming. It is possible to understand that the balanced systems of biodiversity on earth are completely disrupted. Temperature on earth is rising increasingly and its consequences are mostly unknown. We don't know how human beings will adapt to these new ecosystems where conditions of life will be more extremes. In Europe, the ecological transition appears to be a priority for European public opinions. The electoral scores of green political parties start to rise and political initiatives in favour of the environment are multiple.

However, it seems hard to understand in which way the ecological transition is achievable. Moreover, the digitalisation of our societies seems paradoxical with the ecological transition because our lives are increasingly spent on screens. This dependance to screens is also an important factor of pollution.

Therefore, I decided to interrogate three explorers who have developed Nature and wildlife sensitivities. We come from Nature and I think it is important to rediscover it if we want to ensure sustainable solutions for the future. These explorers, trough their testimonies, will show that human beings are just one part of a larger ecosystem. They will speak about our vulnerability and the extraordinary ability of resiliency of wildlife on earth. Technical, economic and human solutions to the ecological transition will be brought by these three following explorers, the oceanographer, Francois Sarano, the ultra-trailer, Malek Boukerchi and the sailor, Eric Loizeau.

I decided to make a documentary using a video format. My documentary is built on reflective testimonies inviting my audience to think about these issues. In order to think, I found relevant to integrate videos shots of Nature in order to enhance the contemplative aspect of my documentary. More, the testimonies of my explorers who have achieved extreme expeditions are visual and need to be illustrated by footages. My documentary combines two styles of treatment, the journalistic one and the poetic one.

The following written report is structured as follows. In a first part, I will expose my researches and my journey in identifying the subject of my documentary. It will be interesting to understand why I decided to focus on the positive aspect of the ecological transition. In the second part, I will present the designing process of my documentary. The technical part of making this documentary will be treated. It is also important to know that the production process was strongly impacted by Covid-19 restrictions. In a third part, I will discuss the strengths and limits of my documentary before concluding about the potential developments of my work.

Evidence of research

The concept of Solastalgia was theorised by the environmental researcher Glenn Albrecht (2005). He studied the impact of environmental degradations on local populations based in Australia. The objective of his study was to describe how environmental degradations could affect the mental health of its locals. The environmental degradations he studied were the consequences of human activities and industries such as the mining industry. He showed that small ecological collapses were responsible of mental distresses on its inhabitants. The etymology of the word Solastalgia is close to the word, Nostalgia. Indeed, the concept of Solastalgia points out the feeling to have lost something precious after environmental changes. The latin etymology, “algia”, refers to the concept of pain and in that case this pain is related to environmental disruptions.

This concept of Solastalgia was useful to think the distress among the young generation due to the upheavals brought by climate change. The expression of this mental distress could be observed in the movement of Collapsology. The concept of Collapsology was theorised by the anthropologist Jared Diamond (2005) with his book *Collapse*. In his book, he explains how civilisations have disappeared in relation to environmental changes. Therefore, the concept collapsology refers to

beliefs in the soon coming collapse of our models of societies. The book, *How everything could collapse ?*, wrote by the biologist Pablo Servigne (2015), explains the scientific principles of potential collapses. This book is a reference in this field of researches. Collapsology is not a scientific subject but uses several scientific subjects so that to have a macro approach of societal changes. Pablo Servigne explains that the combination of climate changes with the ones of energy accessibilities could provoke collapses of our models of societies. The interdependence of our societies in a globalised world is pointed out as its principal weakness. According to Pablo Servigne, our model of unlimited growth is not sustainable and it would be imperative to change our ways of lives so that to gain in autonomy. By autonomy, he means processes of self reliances concerning food, water and energy productions.

The study of the collapsology movement was crucial to analyse the mental distress caused by climate changes among the young generation. At the beginning, I wanted to focus on this new concept, Solastalgia. Indeed, this concept could appear as the new disease of the twenty-first century. However, I thought it was more useful to focus on the existing ecological solutions so that to give hope for the future to the new generation. By ecological solutions, I wanted to show that technical ones and anthropological ones were combined.

The book, *Objective Sun: the adventure of Solar Impulse*, wrote by the Swiss explorer, Bertrand Piccard (2017) and the engineer and pilot, André Borschberg, was fundamental in my researches for my documentary. In 2016, they accomplished the first round the world by plane using only solar energy. They did this round the world during two years because of meteorological and technical difficulties encountered during the Pacific Ocean flight. This book was not comparable to the one written by Pablo Servigne. When Pablo Servigne explains the limits of our growth and the fatal dead end of our models of societies, Bertrand Piccard and André Borschberg, demonstrate that a clean future is possible using clean energies. Accomplishing a round the world by plane using solar energy was considered as impossible at the beginning. With this project, they wanted to show that clean environmental solutions do exist and are waiting for implementation. Indeed, with the Solar Impulse foundation created after the round the world, they designed a label supporting and certifying clean solutions for the planet. The mindset of Bertrand Piccard, who is the creator of the Solar Impulse project, appeared to be an answer to the distress caused by climate changes. It appeared to me that it was apparently more useful to focus on ecological solutions so that to answer the solastalgia shared feeling. As the documentary directed by Mélanie Laurent and Cyril Dion

(2015), *Tomorrow*, I wanted an optimistic tone in my piece of work. The documentary *Tomorrow*, shows several projects existing around the world created to imagine a future respectful of the environment. Sustainable solutions are exposed in this documentary and this positive aspect was an interesting point to explore.

However, the book of the journalist Guillaume Pitron (2019), *The war of rare earths*, appeared to be a major academic contribution throughout my research journey. In this book, Guillaume Pitron shows that clean solutions such as solar panels or wind turbines have also an ecological cost. According to Guillaume Pitron, the pollution of clean energies has to be taken in consideration for the future. With the examples of electric batteries for cars, wind turbines and solar panels, Guillaume Pitron explains that these solutions have a strong ecological impact during their processes of production. For example, the battery of an electric car produced in China, a solar panel or a wind turbine, all of them require rare earths for their functioning. Rare earths are based on extractive activities such as the mining industry. These mining industries are responsible of several kinds of pollutions such as water pollutions or air pollutions. In his book, the journalist explains that these extractive activities are responsible of new diseases. Moreover, Guillaume Pitron explains that if electric cars are used in countries where the electricity comes from non renewable energies, the carbon impact of these clean solutions could be increased. The origin of electricity is an important aspect to consider in order to reduce global warming. In the same extent, the documentary directed by Jeff Gibbs (2020), *Planet of the humans*, shows the limits of renewable energies and particularly biomass energy. This documentary was relevant for my researches because I was able to have a visual representation of these pollutions described in the book of Guillaume Pitron.

Making a documentary about this polluting aspect of renewable energies was not achievable because this subject was too technical in its treatment. However, it was absolutely relevant to know the ideas developed by Guillaume Pitron because he has a particular voice about the ecological transition. In his conference given to the students of HEC Paris, he concludes saying that most of the people agree to operate an ecological transition but these people don't agree about the processes of doing it. This is the main challenge of the ecological transition. Several realities, several models of societies are hidden behind this concept.

The book of Sylvain Tesson, a French writer and explorer, was also crucial in my research journey. After studying the technical solutions of the ecological transition, I wanted to understand the

anthropological implications of the ecological transition. In his book, *The snow panther*, Sylvain Tesson (2019) explains the disconnection existing between humans and wildlife. In 2019, Sylvain Tesson explored the Tibetan part of the Himalayas with the wildlife photographer, Vincent Munier, in order to encounter the snow panther. Sylvain Tesson wrote a book about this exploration and describes wildlife in relation to our modern ways of life. He interrogates our relationship to space and time. He also has a specific point of view about our relationship to new technologies of communication and especially to screens. It is possible to understand in his book that the ecological transition is not only a question of technical improvements but also an anthropological question interrogating our relationship to others and to time. With the book, *The snow panther*, I wanted to focus on this aspect, quite poetic, dealing with the subject of reconnecting humans to Nature.

Therefore, the book wrote by the Oceanographer François Sarano (2020), *Reconciling humans with wildlife*, was interesting to explore my subject. François Sarano is the specialist of sperm whales. He dives in the Indian Ocean in order to study the evolutions of sperm whales. In his book, he develops the following idea that diving to meet sperm whales requires a specific mindset of disponibility. A sperm whale represents the absolute alterity and therefore being available in order to welcome its presence is mandatory to establish contact. François Sarano explains that this process is also available when it comes about intercultural meetings and discoveries between humans. Being available for each others and ready to discover is a way to establish contacts and bring peace. In an interview given for the media Reporterre, François Sarano, explains his unique relationship he has with sperm whales. He has this poetic tone to express his feelings about diving with sperm whales.

The book, *Once upon a time in Antartica*, wrote by Malek Boukerchi, is also a major contribution on a philosophical point of view to understand our relationships to time and space. In 2013, Malek Boukerchi ran 143 kilometres in Antartica. In his book, he tells this story and develops his thought about what humans could learn from exploring deserts. According to him, running in these deserts is a way to approach humility and to discover places untamed by humans. Recently, he has given conferences about the challenges raised by the digital sphere concerning human relationships.

The book, *Race for water*, wrote by Eric Loizeau, focuses on the project led by Marco Simeoni dedicated to the protection of the oceans of the world. The foundation Race for water is deeply engaged to fight plastic pollution in the oceans. The main discovery of this foundation is that plastic pollution is not directly visible. Most of the plastic is dissolved and its micro particles are

responsible of the pollution. Therefore, the foundation Race for water, decided to fight plastic pollution not in the oceans but on land. According to this project, the best way to protect oceans is to avoid the propagation of plastics in the oceans. Preventive actions on land to fight plastic pollution appear to be the most efficient measures. Therefore, the foundation contributed to the development of new technical process such as BioGreen, a machine able to create energy from plastic combustion. The strength of this machine is its ability to accept every kind of plastic particles so that to create energy. According to Eric Loizeau, the main weakness of the BioGreen machine is its expensive cost. The financial aspect is a serious constraint for its development. The foundation Race for water is therefore deeply involved in creating new solutions for a clean future.

Several documentaries have inspired my work. According to his structure, the documentary, *Human*, directed by Yann-Arthus Bertrand was inspiring for my researches. *Human* is a documentary based on testimonies of people all around the world about their lives. Common themes are shared between these testimonies such as wars, religions and money. These testimonies and the ambition of the documentary *Human*, is to show the face of humanity. It is possible to say that this documentary is an ethnographic documentary. Indeed, Yann Arthus Bertrand focuses on human beings and tries to analyse different cultures and traditions. This documentary has a macro approach because it doesn't focus on one specific group of population.

The structure of *Human* is inspiring because the interviewees speak directly to the camera. They look directly at the camera wearing their own traditional clothes. Therefore, the viewer feels directly concerned by these testimonies. This process enhances the strength of their speeches. Moreover, *Human* has a well balanced combination between interviews sequences and contemplative sequences. The contemplative sequences showing human beings on earth or landscapes allow the viewer to think about the content of the testimonies delivered. The philosophical tone of this documentary was also inspiring. This philosophical tone is enhanced by the time given to testimonies. Video cuts are not massively used and the form of the editing is quite simple. This simplicity serves the content of the testimonies.

The documentary, *Energy Observer the earth messengers*, was also an inspiring piece of work. This documentary tells the story of the skipper Victorien Erussard and the journalist and movie director, Jerome Delafosse, who launched the project Energy Observer. The project Energy Observer has for objective to promote clean energies by doing a run the world with a boat using only renewable

energies. The boat Energy Observer uses solar panels, hydrogen and wind turbines. The documentary about this expedition was inspiring because while Victorien Erussard is on board to ensure the navigation, the journalist Jerome Delafosse travels to meet people committed for the ecological transition. Messages of hope structure the documentary with interviews conducted by Jerome Delafosse. The project Energy Observer is clearly on the side of ecological solutions. Therefore, this documentary is part of a new trend in journalism named the journalism of solutions. According to the Audiovisual National Institute, the journalism of solutions could be defined as journalistic works trying to identify solutions to the problems exposed. This kind of journalism is a way to engage the audience with positive news.

The documentary, *Energy Observer: the earth messengers*, was also inspiring in its narrative construction. Jérôme Delafosse is the main character of the documentary. He brings the audience in his journey around the world. It is with him we discover the ecological initiatives. He tells the story and gives his feelings throughout the documentary. I wanted to put myself as a character of my documentary. I thought it was necessary to understand the approach and the coherency of the interviews. Moreover, it is engaging for the audience to have a clear identified narrator. Telling stories with a clear beginning and an end is the best way to catch the attention of audiences.

In summarise, *Human* was inspiring for his poetic tone and its balance between testimonies and spaces of thought. *Energy Observer* was a documentary inspiring for its solutions explored and the positive energy of the project. These aspects, I wanted to reproduce them in my work. For that purpose, I consulted two journalists, producers of documentaries, Christian Jeanpierre and Paul Cabanis. Christian Jeanpierre is a journalist working for TF1. He directed several documentaries and brought his help to think the structure of my interviews. Paul Cabanis is an international reporter for the production society Babel Press. He is based in Rio de Janeiro and helped me to think the overall structure of my documentary.

Constructing/ Designing your product

For my documentary, I decided to interview three explorers with different profiles, François Sarano, Malek Boukerchi and Eric Loizeau. Initially, I also wanted to interview the explorer and innovator, Alain Thebault and the oceanographer, Jozée Sarrazin. Alain Thebault is a sailor and an innovator. He did several sailing races with the French sailor Eric Tabarly on boats named Pen Duick. The project of Alain Thebault was to design a sailing boat able to fly. The name of this project is, Hydropter. This project has conducted Alain Thebault to create a start-up designing small boats for rivers of the cities. These boats named Seabubbles, are destined to be used as Taxis on rivers of big cities. They function using only electricity and they don't make waves which is crucial for rivers in cities. Financially, I couldn't afford to meet Alain Thebault who lives in Switzerland. Jozée Sarrazin is an oceanographer who studies the submarine life in the extreme depths of oceans. It could have been interesting to interview her in order to know her opinion about the disruptions submarine wildlife is knowing currently. Moreover, it could have been interesting to interview her about her feelings when she dives in these extreme depths. For the same reason, I couldn't afford to meet Jozée Sarrazin for financial reasons.

Pioneering was a central notion at the beginning of my project. I wanted to explore this notion of pioneering in the twenty-first century. In the twentieth century, pioneers were men who pushed the limits of the unknown or achieved unprecedented feats. The conquest of the sky, of the space, of the depths where the fields of pioneering in the twentieth century. During the twenty-first century and because of the ecological issues, pioneering will be dedicated to exploration of processes allowing sustainability of life on earth. Finally, it was complicated to focus and to realise interviews of pioneers as Bertrand Piccard or Alain Thebault for logistical reasons. I have limited my subject to exploration and ecological consciousness.

Therefore, I decided to focus on these three explorers, François Sarano, Malek Boukerchi and Eric Loizeau who have a good experience in being in contact with Nature but also who have complementary profiles perfectly fitted for my documentary. François Sarano is an oceanographer specialist of sperm whales and white sharks. He wrote the following book, *Reconciling humans with wildlife*, in which he asks people to rediscover the beauty and gifts of Nature. I decided to interview François Sarano because he is an accomplished explorer. He worked with the commandant Jacques Yves Cousteau on the boat, The Calypso. He knows the definition of

exploration and has thought about the benefices of exploration. By being in contact with sperm whales, he has a unique point of view about how wildlife organises itself and changes through time. Moreover, because of his special and close relationship to sperm whales, he knows in what extent wildlife in the Indian Ocean is affected by climate changes and pollutions. Contacting Francois Sarano was easy. He has done several interviews for the TV program named, *Thalassa*, which is a program about seas and oceans. I have contacts inside the production of this program so that I was able to reach Francois Sarano directly through his personal phone number. Francois Sarano was available and ready for the interview as soon the period of quarantine was over. He lives in Valence in the south of France. I had to take a train to meet him in his house. We spent an afternoon together and my questions were organised in two main sequences, his relationship to sperm whales and his point of view about climate changes and pollutions. I knew that he was a well talented speaker. It is also for his poetic tone combined to his experience, I decided to record his testimony. I did the interview in his house. It is a seated interview with a classic frame of him speaking to me. I knew that I wanted to use photographs of his explorations in order to illustrate his testimony. Therefore, he sent to me these photographs of him diving with sperm whales and white sharks. Moreover, I have used video sequences of the TV program *Thalassa* in which it is possible to see him diving with sperm whales.

Malek Boukerchi is an ultra runner and philosopher. He specialised himself in the explorations of deserts. He explores deserts running ultra long distances. He ran 1200 km in Mauritania and 143 km in Antartica. His book, *Once Upon a time in Antartica*, is dedicated to his expedition in Antartica. I decided to interview Malek Boukerchi because he is a gifted speaker with a beautiful poetic tone. His culture is also precious to analyse the issues of our times. The field of expertise of Malek Boukerchi is his knowledge about our relationships to new technologies. He has this ability to speak about the human transition which is linked to the ecological one. By being in contact with extreme environments, he has developed thoughts about our relationship to time and space. Moreover, he is strongly involved in the protection of the environment through his commitments with the young generation. I had already his contact thanks to my previous internships. In 2018, I have done an internship in the radio station Sud Radio where I had the opportunity to contact Malek Boukerchi for an interview. His profile was interesting therefore I decided to contact him again for my documentary. I have contacted him through his personal phone number and he was keen to do the interview. After the period of quarantine, I was able to meet him in his house based in the outskirts of Paris, Ville Juif. It was quite complicated to frame correctly Malek Boukerchi in his house

because the place wasn't really appropriate to realise an interview. Finally, I decided to frame him with his personal library behind him. Indeed, Malek Boukerchi has philosophical knowledge and a poetic tone therefore doing the interview with the library as background decor was relevant. I asked him to look directly at the camera in order to enhance the strength of his testimony. The philosophical approach of Malek Boukerchi was relevant to complete the testimonies of Eric Loizeau and Francois Sarano. As the interview with Francois Sarano, I asked him photographs and footages of his expeditions in order to illustrate his words. The video he gave me, is a sequence showing Malek Boukerchi running 143 km in Antarctica in really poor weather conditions. These photographs and videos are good ways to understand the kind of expeditions Malek Boukerchi has done. Moreover, it is interesting to listen to this man who embodies complexity. Indeed, watching him in his library, it is hard to assume he has done such extreme adventures. This paradox had to be exposed in my documentary.

Eric Loizeau is a French sailor, an alpinist and the ambassador of the foundation, Race for water. During the first part of his career, he participated to several sailing races, La Route du Rhum or the Withbread. In 2003, he climbed the mount Everest with the alpinist Patrick Berhault. During the second part of his career, he decided to operate a shift from adventures to explorations. Indeed, currently, he explores the oceans of the world with the project Race for water. This project has for main objective to fight plastic pollution in oceans. Innovations allowing plastic recycling have been created thanks to the foundation Race for water. Interviewing Eric Loizeau was relevant for my documentary because he embodies the solution part of it. Eric Loizeau knows the issues related to plastic pollution in the oceans. Moreover, he knows the dangers of plastic for health. Therefore, his testimony fits with the journalistic tone of my documentary. This is the second part of it, and Eric Loizeau exposes the facts and solutions about pollutions. I have contacted Eric Loizeau thanks to my father who knew him personally. I have contacted him by using his phone number. Living in the Ecrins mountains situated in the Alps, I decided to interview him during his stay in Paris in June. We did the interview in my house in Paris. I decided to do a seated interview with him looking at me. Like the others interviewees, I knew that images of his expeditions and his foundation, would be necessary to illustrate his explanations.

Concerning the ethical aspects of my documentary, my interviewees knew exactly the content of my documentary and the identities of the others participants. They knew in what circumstances their testimonies would be used. They knew that my work was an academic work destined to my teachers

in Griffith College. Therefore, my participants knew the context of my work and respecting the terms of this contract between them and me, as director, was necessary to comply with the National code of conduct of Journalists.

Concerning the limits of my product and specifically about the profiles of my interviewees, I wasn't able to integrate diversity. Indeed, my three interviewees are men. It could have been interesting to have testimonies of women. Unfortunately, it wasn't possible to make the interview with Jozée Sarrazin. An other limit of my product is its lack of footages showing my participants in action during their explorations. The seated interviews could have been improved by live sequences of them exploring or during training sessions. For example, it could have been interesting to shoot scenes of Malek Boukerchi running in the streets of Paris as everyday training sessions. It could have been interesting to follow François Sarano in schools where he transmits his passion for sperm whales to children. Finally, following Eric Loizeau on board working for Race for water, would have been a great opportunity to enhance his testimony.

However, it was not easy to ensure the production of my documentary because of the Covid-19 situation. The period of quarantine appeared to be a hurdle in making my documentary. I had to adapt the structure of my documentary to the constraints of the situation. More, my participants have seen their expeditions and opportunities of exploration cancelled by the situation. Therefore the chances to shoot scenes of them in action have been diminished by the pandemic. It is the reason why, I had to take online footages of their previous expeditions. The other important limit of my documentary concerns the financial aspect of the production. I didn't anticipate the costs of doing a documentary. Travelling to meet my participants was expensive. I could afford it once. It was for François Sarano in Valence. Concerning Alain Thebault and Jozée Sarrazin, I had to give up the idea to meet them in Switzerland and Brittany. This financial limit has reduced my opportunities of interviews. Nevertheless, living in Paris, which is the hyper centre of France, I was able to schedule interviews with my participants.

The main challenge in making my documentary is related to the shut down provoked by Covid-19. During at least two months, I didn't know how the situation could evolve. I was in quarantine in my house in France and it was quite complicated to anticipate the achievable sequences of my documentary. I had to adapt the structure of my documentary by privileging seated interviews and simple shots of them speaking. However, during the month of July, I was able to go in the Alps in

order to bring back footages of Nature. I went in the National Park of Vanoise, and I have shot scenes of Alpine Ibex and marmots. The magnificence of the Alps appeared to be useful to give fluidity and moments of pause to my documentary. These shots are contemplative and help my audience to think about the testimonies delivered.

Discussion

When I came to Griffith College I knew that I wanted to do a dissertation by practise. By the end of my master, I will have to find a job as a video journalist. Therefore it was relevant to produce a piece of technical work during this academic year because I am now able to use this dissertation to find opportunities of careers. Moreover, this year I have learnt how to produce videos documentaries from pre-production stages to post-productions stages. I wanted to put in application these skills learnt during this year. My courses of Mobile Video Journalism, Video Journalism and Virtual Studio Mastering were useful to produce my documentary. During my third year in my university in France, I had the opportunity to write an academic dissertation. I knew already the exercise of writing an academic dissertation. The dissertation by practise was both, a personal challenge and logical at the beginning of my professional career.

Defining the subject specifically was not so easy. I have always been interested in the disruptions brought by climate changes. More particularly, I was intrigued by the movement of Collapsology asserting that our models of society are not sustainable. Understanding the collapsing processes of civilisations is a topical subject. However, I could see the distress caused by climate change by talking with my friends in France or in Ireland. Actually, the looming future promised by scientific experts concerning our planet appeared to be sources of intense stress for my friends. I started to research in that field and I discovered that this new distress had a specific concept named, Solastalgia. At the beginning, I wanted to focus my documentary on these young people around 20 years old. I wanted to ask them their feelings about the future. Because this generation will know some consequences of climate changes, I wanted to ask them how do they approach their lives. More, I wanted to ask them what would they like for the future. It could have been interesting to interrogate our models of society, our consumption or our relationship to time. This idea was to take a photography of the generation born in the nineties in 2020.

However, I didn't want a pessimistic tone in my documentary. Many of the documentaries dealing with the ecological transition are pessimistic. For that reason, I wanted to show solutions to the ecological issue. The optimistic tone of my project was an important aspect. Exploration is my passion and I grew up reading stories of adventures. The explorers, Mike Horn and Bertrand Piccard were heroes of my childhood. I always had a strong interest in the projects led by Bertrand Piccard. This Swiss explorer has done several rounds the world using orbital balloon or solar plane. During his last project with Solar Impulse, I have particularly appreciated his optimistic tone for the future. Bertrand Piccard wanted to prove that ecological solutions do exist and that we are just at the beginning of innovations to protect our environment. The mindset embodied by Bertrand Piccard, I wanted to integrate it in my documentary. Bringing solutions through my documentary was a way to answer the young generation distressed by climate changes. More, because exploration is my passion, I also wanted to meet these explorers and listen to them speaking about the beauty of Nature. Indeed, even if biodiversity is currently impaired by human activities, it is still possible to watch wildlife with wonder. Our ability to watch with wonder is crucial for the future. I like the quote from the writer Chesterton saying that "the world will never starve for want of wonders but only for want of wonder". The testimonies of Francois Sarano, Malek Boukerchi and Eric Loizeau follow this principle. My documentary reminds us to welcome the gifts offered by Nature.

However, during my research journey, my point of view concerning the speech of Bertrand Piccard promoting clean solutions has been tempered. I read the book wrote by the journalist Guillaume Pitron, *The war of rare earths*. In this book, I was able to understand that clean energies as wind turbines, electric cars have also a strong impact on the environment. It is also the case for the digital activities which pollute increasingly. I didn't know that the digital technologies, wind turbines or solar panels needed rare earths for their production. These rare earths have to be extracted and imply automatically mining activities. These extractive activities mostly based in China are not compatible with the protection of the environment. Guillaume Pitron explains that the extraction of Lithium or Graphite provokes new diseases. More, the chemicals products used to purify mineral ores have devastating impacts on the environment of production. The documentary *Planet of the Humans* explains these issues and gives a different point of view about the ecological transition. I hesitated to focus on this aspect. It could have been interesting to interrogate experts about the polluting aspect of "green" energies. This work would have been comparable as an investigative work. However, I saw the limits of this subject according to my means of production and the scope of the question. Indeed, dealing with the question of the polluting side of clean energies is a really

wide topic. It appeared to be hard to treat the subject completely and with strong foundations of academic researches. I know that Guillaume Pitron is producing a documentary about his book, *The war of rare earths*. He was able to shoot scenes of severe pollution in China. It was not relevant to try making a documentary about the same subject but with limited means of production.

After this period of hesitation, I focused my work of pre-production to contact adequate explorers. I had to make the difference between adventurers and explorers in order to find relevant testimonies. Adventure is a personal conquest, a personal challenge. Exploration is a specific mindset in which you want to discover in order to share. Exploration implies adventure but adventure doesn't imply automatically exploration. Each of my interviewees, Francois Sarano, Eric Loizeau and Malek Boukerchi, embodies different ways of exploration. Francois Sarano is an explorer of submarine wildlife. Eric Loizeau is an explorer of technical solutions existing for the ecological transition. Malek Boukerchi is an explorer of the limits of the human body and consciousness. These three aspects of exploration are relevant for my documentary. The ecological transition is both human and technical.

Concerning my schedule of pre-production, the first semester was dedicated to the elaboration of my subject. As I have just detailed, making a documentary about explorers was not my first idea. My research journey helped me to find a precise and achievable subject of documentary. By January, my proposal was completed. The subject was clearly identified. However, I had to change my participants. Initially I wanted to interview Sylvain Tesson, Vincent Munier, Mike Horn and Bertrand Piccard. This was not realistic for financial and availability reasons. In March I had to come back to France because of the Covid-19. During nearly two months, I couldn't work on my project. In May, I have contacted my participants in order to know their availabilities. In June, I was able to start my interviews. I have done my interviews in the following order, Malek Boukerchi, Francois Sarano and Eric Loizeau. By the end of June, my interviews were completed. The principal limit of my documentary is its lack of live sequences enhancing this video aspect of it. In July, I started to edit my project and I brought several modifications to it. The challenge was to identify clear chapters in order to construct the narrative of my story in a logical way. Therefore, I have analysed my video rushes and I started to build a first draft. I had to take footages on Youtube in order to illustrate their testimonies. I didn't appreciate to integrate Youtube footages in my documentary because I lost my video quality and coherency. Indeed, the video quality on Youtube changes and could not fit with my authentic shots. More it was hard to edit my project with footages

already edited respecting a different tempo from mine. In July, I decided to go in the Alps in order to film mountains and wildlife. I needed video shots of nature with a slow rhythm. Indeed, I wanted to enhance spaces of contemplation in my documentary. Therefore, July was dedicated to the editing part of my documentary and post-production part of it.

Concerning the technical material used for my work, I have filmed with my personal device, a Sony camera A 6000. The video quality is in HD. I have used a microphone Zoom H1 and the microphone of my camera. My editing software was Final Cut Pro X. Making this documentary was a good way to improve my skills concerning the video editing. With the course virtual studio mastering and delivery I have learnt the basic knowledge required to edit videos. Thanks to the processes I have discovered during this course, I was able to put them into practise in July.

Concerning the music part of my documentary, I wanted to compose it by myself. I play piano since my childhood. Finally, the music of my documentary is a mix between songs of the Icelandic artist Olafur and mine. The songs, *So far So close*, *Remember* and *The Journey* created by Olafur are inspiring. These songs give strength to testimonies and footages. The contemplative aspect of my documentary is enhanced by these songs created by Olafur. Concerning my process of music creation, I have used the software GarageBand to record my sounds. On Garage Band, the diversity of sounds is important. I think the music part of a documentary is crucial. The music gives the tone and enhances the strength of images. More, I appreciated to compose the music because I was able to control the rhythm of my documentary. I discovered that a process of music creation starts with the research of the rhythm. The rhythm gives the inspiration for the melody. Concerning my musical inspirations, Ennio Morricone and Hans Zimmer are my favourites music composers. These composers are examples because they know how to create specific music atmospheres. More, I find their music compositions as stories to listen. There are always progressions in their compositions and this aspect catches your attention. In my documentary, I wanted to reproduce these progressions.

Conclusion

In my documentary, explorers were interrogated about their senses of Nature and their views about the ecological transition. In the first part of the documentary, Francois Sarano and Malek Boukerchi explain their relationship to Nature and wildlife. They explain what they have learnt from their expeditions about human relationships. More, they challenge our models of society in a context of climate upheavals. The second part of my documentary is dedicated to possible solutions to climate issues. In that part, Eric Loizeau explains the BioGreen process allowing the conversion of plastic particles into energy. Francois Sarano and Malek Boukerchi in that part bring together human solutions to the ecological transition. The objective of my documentary was to identify possible solutions to the ecological transition in an optimistic way of thinking. It appeared that different kinds of solutions are required. The ecological transition requires technical, human and economic revolutions. Concerning the technical part of it, Eric Loizeau shows that human should take inspiration from Nature. Nature is a model of recycling processes. It is a balanced system in which everything has a specific function. The BioGreen innovation is inspired from the processes existing in Nature. The idea is to recycle plastic and to benefit from plastic with energy production. The technical aspect of the ecological transition centred around scientific innovations, is related to economic revolutions. Eric Loizeau explains that Nature is an example of circular economy. The main idea of the concept of circular economy is to recycle what we produce. The objective of zero pollution is central in the concept of circular economy. Therefore, this model challenges our model of society based on increasing consumptions and needs. The infinite growth is the central foundation of the economic development. However, this assertion starts to suffer from the material reality of our planet. It seems hard ensure an unlimited growth in a world with limited resources. This economic reality is related to the human transition described by Malek Boukerchi and Francois Sarano. Francois Sarano explains that human relationships can't be based on consumption. More, our capacity to wonder with beauties of Nature is a way to achieve the ecological transition. Malek Boukerchi explains that we have to think and rediscover our relationship to time and space. The digitalisation of our societies increases the rhythm of exchanges. Malek Boukerchi shows that life in the twenty first century is a permanent state of emergency. He insists on the fact that the education of the young generation is central to ensure the sustainability of human life on earth. According to Malek Boukerchi the question is not about what kind of planet we are going to let to our children but really what kind of children we are going to let to our planet. The ecological

transition is all about revolutions of thoughts and consciousness. My documentary is related to this shift of paradigm.

By making this documentary I wanted to contribute to the debate concerning the ecological transition. I thought that the voices of explorers were relevant to enhance the ecological consciousness. I thought that the combination of the poetic and journalistic tones inside one documentary could surprise and catch the attention of my audience. The principal limit of my documentary is its lack of diversity in the testimonies. It could have been more interesting if I had the testimonies of Jozée Sarrazin, Alain Thebault and Bertrand Piccard. My documentary is related to other documentaries exploring solutions for our planet. *Energy Observer: messengers of the earth* directed by Victorien Erussard and Jerome Delafosse, is project honouring people committed to create ecological solutions. The documentary *Tomorrow*, directed by Mélanie Laurent and Cyril Dion is also a project exploring sustainable solutions through the profiles of pioneers.

Two potential developments could follow my documentary. The first development concerns the pollution aspect of green technologies. Currently, more and more journalists start to work on this subject. They show that the ecological transition based on wind turbines, solar panels or electric cars have a strong ecological cost. Therefore, the ecological issue is a complex question to solve. Journalists as Jeff Gibbs or Guillaume Pitron have started to explore this subject. They show that the pollution of these green technologies do exist in developing countries in South America or in Africa. In Western countries, it is not possible to see this pollution because the ecological costs of these technologies are linked to production processes which are based in developing countries. An other development concerning my documentary deals with our relationship to energy. It could be interesting to have an historical approach of the uses of energy. Understanding our history through energy supply could be relevant to approach societal, political and economic evolutions. Therefore, I think that documentaries with scientific approaches could be interesting developments to my work.

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CODE OF CONDUCT

A JOURNALIST

Members of the National Union of Journalists are expected to abide by the following professional principles

- 1** At all times upholds and defends the principle of media freedom, the right of freedom of expression and the right of the public to be informed.
- 2** Strives to ensure that information disseminated is honestly conveyed, accurate and fair.
- 3** Does her/his utmost to correct harmful inaccuracies.
- 4** Differentiates between fact and opinion.
- 5** Obtains material by honest, straightforward and open means, with the exception of investigations that are both overwhelmingly in the public interest and which involve evidence that cannot be obtained by straightforward means.
- 6** Does nothing to intrude into anybody's private life, grief or distress unless justified by overriding consideration of the public interest.
- 7** Protects the identity of sources who supply information in confidence and material gathered in the course of her/his work.
- 8** Resists threats or any other inducements to influence, distort or suppress information, and takes no unfair personal advantage of information gained in the course of her/his duties before the information is public knowledge.
- 9** Produces no material likely to lead to hatred or discrimination on the grounds of a person's age, gender, race, colour, creed, legal status, disability, marital status, or sexual orientation.
- 10** Does not by way of statement, voice or appearance endorse by advertisement any commercial product or service save for the promotion of her/his own work or of the medium by which she/he is employed.
- 11** A journalist shall normally seek the consent of an appropriate adult when interviewing or photographing a child for a story about her/his welfare.
- 12** Avoids plagiarism.

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The NUJ believes a journalist has the right to refuse an assignment or be identified as the author of editorial that would break the letter or spirit of the code. The NUJ will fully support any journalist disciplined for asserting her/his right to act according to the code.

Appendices

LETTER OF RELEASE

To: Thibault Jeanpierre

From: François Sarano

Date: 11/06/2020

Dear Sirs

"Fraternal Earth"

I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.

I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.

I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.

I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.

I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.

I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.

Yours faithfully,

.....François Sarano.....

LETTER OF RELEASE

To: Thibault Jeanpierre

From: Malek Boukerchi

Date: 12/06/2020

Dear Sirs

"Fraternal Earth"

I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.

I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.

I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.

I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.

I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.

I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.

Yours faithfully,

.....Malek Boukerchi.....

LETTER OF RELEASE

To: Thibault Jeanpierre

From: Eric Loizeau

Date: 13/06/2020

Dear Sirs

"Fraternal Earth"

I hereby confirm and agree that I have consented to contribute to the Project and that I am aware that my contribution will be recorded on tape or film for the purpose of inclusion in whole or in part.

I hereby agree that you may use (or refrain from using) and edit in any manner you may think fit the recording of my contribution. You may use my contribution for any purpose in the Project and for any purpose in connection with the Project, as you may in your absolute discretion think fit. I agree that you may use my contribution throughout the world, including by using it in whole or in part in any publication, television broadcast or any other form of dissemination.

I waive all moral rights in my contribution to which I might be entitled in any country and assign to you all copyright in my contribution for the duration of the life of the copyright. In addition, I give all consents necessary for your use of my contribution for the purposes set out in this letter.

I also agree that you may use my voice, name, likeness and biographical information in relation to any use to which you may put my contribution and/or any information or views expressed therein in any advertising and publicity relating to you or the Project.

I warrant that nothing said or implied by me (or in any documents or photographs disclosed to you by me) shall infringe the copyright or any other rights of any third party or be defamatory or infringe the right of privacy of any third party and I agree to indemnify you and your licensees or assignees against any costs, claims, demands or expenses arising out of any breach or claimed breach of this warranty.

I shall not be entitled to any payment from any source arising out of or by reason of any use to which the contribution or any recording thereof may be put.

Yours faithfully,

.....Eric Loizeau.....

Television and Video Copyright Declaration 20192020

Copyright declaration

As producers of video it is our responsibility to make sure that we have clearance to use the materials that we include in our films.

Please include details of the copyrighted material that you used in your film.

| | |
|---------------------|---|
| Contributors | François Sarano Malek Boukerchi Eric Loizeau |
| Music | Compositor: Olafur So far So close The Journey Remember Compositor: Thibault Jeanpierre Home made music |
| Photographs | I will list the photographs in the order of apparition: 1: Eric Loizeau 2: Pascal Kobeh 3: Bertrand Lachat 4: Bertrand Lachat 5: Bertrand Lachat 6: Fabrice Guerin 7: Pascal Kobeh 8: Fabrice Guerin 9: Eric Loizeau 10: Eric Loizeau |

Television and Video Copyright Declaration 20192020

| | |
|---------------------------------------|--|
| Archive footage | <i>See Antarctica like never before</i> , National Geographic Personal archive footage of Malek Boukerchi <i>Génération Cousteau</i> , Thalassa, France 3 <i>L'odyssée de la Terre</i> , TéléMatin, France 2 <i>Eric Loizeau au sujet du plancton</i> , Antarctic Explorers <i>Breguet X Race for water explained</i> , Time Werke Videos |
| Paintings | None |
| Any other copyrighted material | None |

Story Overview

Pioneers of the 21st Century

A video documentary

15 minutes

Story Overview

Nowadays, it is possible to feel the distress among the young generation concerning the looming perspectives brought by the climate changes. This distress has a name, Solastalgia, a concept thought by the philosopher Glenn Albrecht. However, solutions to fight climate changes and environmental disruptions still do exist. The first solution in this battle is to change our mindset, our understanding of Nature. The unlimited exploitation of limited natural resources is not sustainable. We have to rediscover our relationship to Nature.

In this context, the pioneers of the 21st century will not be the ones who will push the limits of the impossible. A pioneer in the 21st century is someone able to think a future more respectful of the environment where improving quality of human life is synonymous with respect of Nature.

Explorers have a lot to say about our relationship to Nature through their own experiences. Explorers of the oceans or explorers of the deserts and mountains are in contact with wildlife. Through their testimonies, they could teach us lessons of wisdom. In order to achieve the ecological transition, the moment has come to think our relationship to time, to digital tools and to the others human beings. Protecting the environment is not only a matter of scientific innovation but an everyday philosophy in which Nature means home. These explorers tell us the magnificence beauty of our common home.

Character Based Narrative

The documentary will be framed by the testimonies of these explorers. Firstly, they will tell the stories of their expeditions. They will explain their relationship to wildlife. It will be a sequence of specific anecdotes concerning their explorations. The second main sequence of the documentary is a discussion about the future of our planet. We will try to understand

the limits of our models of society in order to bring solutions based on mindset changes. It is in this respect that my documentary is political.

There will be sit interviews with a common frame for all of the participants. The frame will focus on their eyes. It will be a close frame. The interviews will be done in their houses in France.

There will be no voice over. Titles will explain the profile of each participants. Specific sounds of their expeditions could introduce their testimonies. For example, sounds of sperm whales could introduce the testimony of Francois Sarano. I will not be a character of the documentary. It doesn't appear necessary to the story.

Pictures of their expeditions will be integrated to the documentary in order to illustrate their testimonies. We will see these characters looking at these pictures. These pictures could frame the content of their testimonies dedicated to their expeditions.

Participant Profiles

François Sarano



Francois was born in 1954 in Valence. He is a doctor in Oceanography. Between 1985 and 1997, he worked with the captain Cousteau for the expeditions led by the boat Calypso. He participated to more than 20 oceanographic expeditions as diver, scientific advisor and chief of mission. In 2000, he created the organization, “Longitude 181” dedicated to the protection of the sea resources. In 2004, he worked with the directors, Jacques Perrin and Jacques Cluzaud, on the film project, Oceans. He is also a scientific advisor of the boat, Sea Orbiter, created by the naval architect Jacques Rougerie. Francois Sarano will tell us his unique relationship to sperm whale and will expose the issues concerning the exploitation of marine resources.

Jozée Sarrazin



Jozée has a doctorate in environmental sciences from the University of Québec Montréal. In September 2002, she became a researcher for the French institute of the seas, IFREMER. She is specialized in the study of extreme marine environments. Jozée wants to share her passion for the Ocean. She does scientific vulgarization of her expeditions through series of podcast and child books. Jozée Sarrazin will describe wildlife in extreme marine environments and her mindset during her expeditions.

Malek Boukerchi



Malek is an anthropologist and a social philosopher. In 2006, he created the society Arsynoe, dedicated to management consulting. He practices ultra-long distances marathons. In 2013, he ran 143 kilometers in Antarctica. In 2015, he wrote a book about this expedition named, *once upon a time in Antarctica*. Malek Boukerchi will share his thoughts concerning the widening gap between wildlife and our connected societies.

Alain Thebault



Alain was born in 1962 in Dijon. He is a sailor and a businessman. He worked with the French sailor, Eric Tabarly, on the Hydropter project. The Hydropter is a multihull boat equipped with hydrofoils. In 2005, the Hydropter accomplished a speed record of 50 knots. In 2015, Alain Thebault launched with her daughters the project Sea Bubbles. This project has for aim to commercialize electric boats moving on hydrofoils. The Sea bubbles boats are seen as new means of transport in the rivers of the cities. Alain Thebault is an example of willingness which is required to fight climate changes.

Style and Approach

Human by Yann-Arthus Bertrand



This documentary is structured by testimonies of people all around the world. The frame is the same for each participants. The background décor behind them is also common. These techniques enhance the strength of the testimonies because the attention of the audience is directly focused on the content and not the environment of the interview.

On ne marche qu'une fois sur la lune by Bertrand Delapierre and Christophe Raylat



This documentary tells the story of three alpinists, Ueli Steck, Yannick Graziani and Stéphane Benoist who climbed the South face of the Annapurna in an Alpine Style. The testimonies are strong and it is possible to see them climbing when they speak, even if they were not able to bring back pictures of their expeditions due to extreme conditions in the Himalayas. Therefore, this aspect is interesting for my documentary because I will not be able to have sequences of my explorers in action.

Via Alpina by Mathieu Chambaud



This documentary focuses on hikers crossing the Alps and asks the following question, why do hikers go in the mountains hiking? This documentary is inspiring for his slow pace well balanced between sit interviews in nature and beautiful sceneries. In this documentary, specific rooms are allocated to reflect the testimonies.

Between the lines by Yucca Films



In this short documentary, Vivian Bruchez explains his passion for free ride skiing. The documentary is structured by pictures of mountains Vivian has climbed and skied. Therefore, we can see Vivian looking at these pictures in his house and then explaining stories of specific ski lines in Chamonix. Pictures are used as introductions which is something I would like to reproduce in my documentary.